

NEWS AND NOTES OF THE WINTER FASHIONS IN PARIS AND NEW YORK

Continued from Preceding Page.

will often contribute much to the success of the coiffure.

Still another type of woman—she who fancies herself a Marlowe or a Ronsard—may (at least so it is rumored) be permitted to give her fancy free rein in the matter of the bangs and psychic knots of the '80s. But rumors of the return of bustles and bangs have been heard in past seasons—and where are they? True, we have seen frocks with large bows placed directly in the center back where the bustle should be, notably in Cherub's collection, but bold would be the fashion prophet who declared the bustle a "fait accompli."

Whatever the fate of the bang one thing is clear, however, and that is that the season will be decidedly fashionable, which leads directly to the question of earrings. In the main the long slender earring of last season is a little demode by reason of its very great popularity, but it must be remembered that the very plain coiffure which shows the forehead and ears earrings of some sort help very much to give a becoming effect, and for this reason there can be little doubt that as long as the severe coiffure persists earrings probably will be worn. They may be shorter and less elaborate, but they will certainly be seen in one form or another. The tight string of pearls worn straight around the neck is an innovation in costume only, for this fashion is really borrowed from the past. The beautiful women of England and Italy who sat to Van Dyck never failed to wear such single strings of pearls and Rubens painted Anne of Austria with just such a necklace.

Another mode in jewels whose popularity is undiminished is the diamond band set on black velvet. This note of black velvet and brilliant against blond hair or white is most effective and is equally lovely for the dark-haired woman, against whose dusky locks the jewels stand out brilliantly.

Headresses are smarter this winter than ever before. Of these, both jeweled and of rich metal fabrics, much might be written, for their role is a most important one. To the particular woman whose hair is not her greatest glory or whose locks are just growing in after bobbing, the elaborate head-dress comes as a godsend, and this is especially true of the American woman, who, as we have said before, is rather negligent in the matter of giving to her hair the admirable, well-groomed appearance achieved by the French woman. The headress, to be brutally frank, may conceal a multitude of sins, and for this reason its importance cannot be over-emphasized.

The swathed turban of metal cloth or tulle, so smart in Paris now, will be much seen here. This is sometimes a close turban draped becomingly above the hair, sometimes a band of loosely pleated or embroidered metal cloth with a crown of bowed tulle covering the hair. An extremely elaborate head-

dress from Paris is barely distinguishable from a hat and consists of a draped band of material worn close about the head, with a crown of tulle and a bow and ends of the tulle falling over one shoulder. When the headress is of so elaborate a type, it must be in rapport with the type of frock with which it is to be worn, otherwise the whole effect of an evening toilet may be marred.

For the young girl a bandeau of silver or gold is excellent, and tinsel flowers will be much seen. The age of a woman really decides the type of hair ornament that will be most becoming, and she must decide for herself what is most appropriate and flattering from a selection which ranges from the single strand of pearls for the very young debutante to the tica which has always been fashionable, but which should only be worn on formal occasions.

Patch Pockets Intended For Decoration, Not Use

THE French say since the war that "money has changed its pocket." The clothes observer, taking that sentence as a cue, might say that the dressmakers have put their ideas into pockets.

The whimsical idea of decorating all outer garments with patches of various materials which were ex-

traneously classified as pockets took hold of the clothes designers about a year ago. Like all innovations in clothes, it started in a simple way. Each collection of new clothes has accentuated the fashion. At this point it is one of those occasional ideas that hundreds of dressmakers share in common.

We have been in the habit of hiding our pockets for several decades and using them as a cache. Coats have had pockets that were rarely used, it is true, but they have been without ornament and were suggested by the military tunics of soldiers.

Mild you, this new pocket is something entirely different. It has no intention of being used. It is not made to hold one's purse or a package. It is a thing of vanity and beauty, serving its purpose through being decorative. If one wants to put a tiny colored handkerchief in it, very well. But one must not most of the handkerchief fall out of it, securing one end to the inside with a safety pin. If a small, flat purse can be slipped into it, that's no business of the public. It mustn't show, that's all.

Once the idea started on its way a horde of rapacious designers leaped at it. History was searched, clothes in museums were investigated, old pictures were suggestive. Pockets by the dozens popped out on every garment, and out of some popped colored handkerchiefs. They served the economical woman a

good purpose. They permitted her to use up shreds and patches of fur and ragoon, of tinsel and velvet, of embroidery and beading. She could go to the work with delight. She has had few opportunities recently to empty the contents of the scrap bag on the bed and search among its heterogeneous collection of odds and ends with a definite purpose in view. Now she has the chance.

This winter she can assemble these small relics of faded finery into something new and startling, that is, if she knows how to do that sort of thing.

No gown, however costly, refuses to carry a patch of fur below the waistline to serve as a pocket. Each dressmaker has her own way of making the patch decorative. Because of the Oriental invasion in clothes a deep crescent-shaped pocket is often chosen. On some of the best coat suits of the year it appears in gray or brown fur, bound with rough gold galleon and bits of colored velvet.

Two of these pockets are placed over the hips, the lower edge of them running to the hem of the short jacket. On top coats especially, a good one from the exclusive house of Chéruit in Paris, there are pockets of beaver as deep as shopping bags. They are cut in triangle shape and fall open at the top to show a red velvet lining. The coat itself is black lamb's wool.

An alluring pocket that one whimsical designer put out has a large square of velours de laine plastered over the hip of a short jacket of the same material, embroidered with a small house, the smoke coming from the chimney. It is done in silver thread. That idea was taken from the Russian blouses launched in August, which had fragile embroidery around the hips, the patterns suggesting nursery tales.

Through such Russian embroidery it became the fashion to put a house in the pattern of ornamentation. There is one material of Paris origin that has small houses woven in colors on blocked squares.

Animals are often embroidered, also, on these jacket pockets, especially the elephant, which made its entrance into fashionable decoration through Russia. It is the luck symbol of that country.

As the Republicans were in power in America and Delhi embroidery was revived, the elephant appeared to please all countries. It has had a long career of success as decoration for small beaded coin purses which dangled on the arms of girls last summer. It appears in rock crystal in a certain Chinese drawing room, on a lacquer table, which is one of the new tricks in interior decoration.

A baby elephant in costly crystal is one of the most precious presents that can be given this season. Women buy them in rose quartz in topaz, in blue crystal to wear on a colored silken cord around the neck. No wonder, then, that they appear on pockets.

A deep black velvet pocket cut in a deep V embossed with a gold embroidered elephant is a trifle that any woman

can put on any garment. She may not like it, but she will be in the fashion.

There is no end to the use of human and animal figures in decoration this winter.

It's a primitive idea and is in curious juxtaposition to the fine Venetian embroidery which is sophisticated and artificial in workmanship pattern. The Russian embroidery as we saw it last winter suddenly collapsed, but it left in its trail this childlike idea of using familiar objects for fanciful handwork. Not only childlike, but medieval.

One blouse of black velvet, designed by Jenny of Paris, has a large black velvet pocket placed at one side from which two porcelain figures dangle by tinsel cords. There never was a more curious idea for a piece of decoration. As the wearer walks the little figures jingle and clatter and clash like maclochettes.

There are so many small figures of humans and animals to be bought for use as trinkets that Jenny's idea may give rise to a popular new fashion. One can place little elephants and cats, tiny dolls and rabbits to dangle from pockets and belts by their heads. Carried far, we might look like our own American Indians.

There is no difficulty in seeing that an open fan makes a good pocket. One of the simple crepe de chine frocks of the season with a loose sagging blouse and a slightly draped skirt has a wide fan across its front made from two shades of silk, contrasting lightly with the fabric of the gown. On a black velvet frock there is a small fan over one hip made in Indian embroidery with disks of steel woven through it. The embroidery is in several colors to give brilliancy.

The kind of flat braided ornamentation which we associate with immense talloons, first invented by Martine of Paris, took the fancy of designers this season. They find in it a decoration that can be depended on to make a good

record. It is an old ornament in the history of the world. Flat disks of metal were worn by people in the civilization preceding the birth of Christ, and such disks were imitated in various epochs of the world's history, not in metal but in braid or in galloon.

They were revived this season to rival those metal clasps which quickly became a part of the Oriental movement in costume. These cushionlike ornaments were made of plain braid, if one wished to be demure, or of thick gold braid intersected with bands of fur and finished with a heavy tasse, a tasse which falls from the center, remember, not from the edge.

Suddenly this immense decoration became a pocket. In leaf brown braid, closely twisted, it forms an immense disk, open at the top, on a dull brown crepe de chine gown. In tarnished silver braid with a silver tasse, it is the only decoration on a velvet dinner frock in Italian blue. It can be made of fur, metal braid, and bits of fabric to serve winter days.

One woman who regretted the disappearance from fashion of music like mesh bags suddenly had an idea that her particular bag would look well as a pocket suspended from a belt and thereby starting a new fashion. Not much newer than Romeo, this fashion, after all, for the gentlemen of medieval times carried their splendid pockets suspended from the belt, and women like Marguerite and Juliet were then hanging from jeweled belts.

With the Moyen Age reaching out its hands to direct most of our new fashions it was fit and seeming that beaded and silver bags should find a resting place with belts to match. They fit into our schemes of clothes.

One designer emphasizes this casual idea of amateurs by placing a broad Indian beaded belt around a loose frock of Empire green crepe de chine and dropping from it a beaded bag held by two broad straps. So maybe women

will begin to wear their purses sus-

pended from belts, according to medieval fashions. It might not be as safe as carrying them in the hand, for this last lap of civilization shows as many thieves and murderers in the streets as existed in the twilight ages of Europe. It might be safer to keep the idea for parties in private houses.

The suspension pocket is a fashion of no slight importance, however, whether or not one uses beaded or metal mesh bags. On some of the jumper jackets, fur trimmed, there is one wide square pocket like a postman's pouch, which dangles from a wide hip belt. It is lined with velvet and has compartments for a flat coin purse, cards and handkerchief.

There is another kind of jacket which has Indian embroidered silk used as a waistcoat and pockets to match that are cunningly slipped under the fronts of the jacket to fall far below it. They are edged with deep fringe.

There is a chance for many Christmas gifts in such festive pockets. It might be a good idea to pattern them instead of knitting cravats for men who may not wear them.

Thanksgiving Plans at Hotels

Mr. Copeland Townsend, lessee-director of a big special dinner for Thanksgiving at the Hotel Majestic, has announced that a special program of music has been arranged by Theodore Flishberg, first violinist of the Philharmonic Orchestra, who is conducting the Hotel Majestic concert.

The Ambassador Grill continues to prove a more popular rendezvous. Joske de Babary, violin virtuoso, leads the Ambassador orchestra for dancing.

The usual Sunday evening concert will be given in the Della Robbia room of the Vanderbilt Hotel to-night and an interesting musical program has been arranged by Mabel Corlew, soprano, and Douglas Stanbury, barytone, assisted by the Della Robbia orchestra.

The Park Avenue Hotel, considered by many as a delightful place to dine, has inclosed its sunken gardens and next Thursday will feature an old fashioned Thanksgiving dinner.

Thanksgiving will be celebrated at the Hotel Astor with a special holiday

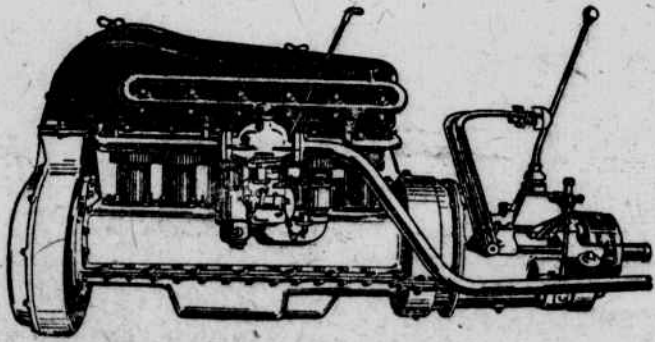
dinner, with turkey and cranberry sauce, mince pie and all the fixins in the Orangery from noon until 3 P. M. There will be both a dinner dance and a supper dance in the Indian Grill on Thanksgiving night.

Arrangements have been completed at Murray's Roman Gardens on West Forty-second street for a real Thanksgiving Day celebration. A special table d'hôte dinner will be served from 1 P. M. until closing.

At the Palais des Beaux Arts, 80 West Fortieth street, unusual preparations are being made for the Thanksgiving celebration.

The Arabian Nights hall held last week at the Roseland was attended by 1,500, with 900 in costume. Prizes were awarded to the best original, fancy and comic costume.

Alterations of the store fronts at the Broadway-Claridge are rapidly being completed and the hotel restored to its normal conditions. Under the operation of Edward Arlington several apartments have just been refurbished and offered for lease.



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Incidentally Mr. Bennett just bought a new Willys-Knight Sedan "sight unseen," and took delivery from the freight car without even a demonstration.

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